

Schott's Op. 11

PAR

H. VIEUXTEMPS.

Op. 11

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Propriété pour tous pays.



Printed in Germany


FANTAISIE CAPRICE

par
H. Vieuxtemps
Op.11.

□ Tirez l'archet.

△ Poussez.


Son harmonique.


Son harmonique, ● doigt appuyé,
◇ doigt effleurant la corde, ● (petite note) effet.

VIOLON.

Andantino.

PIANO.

pp





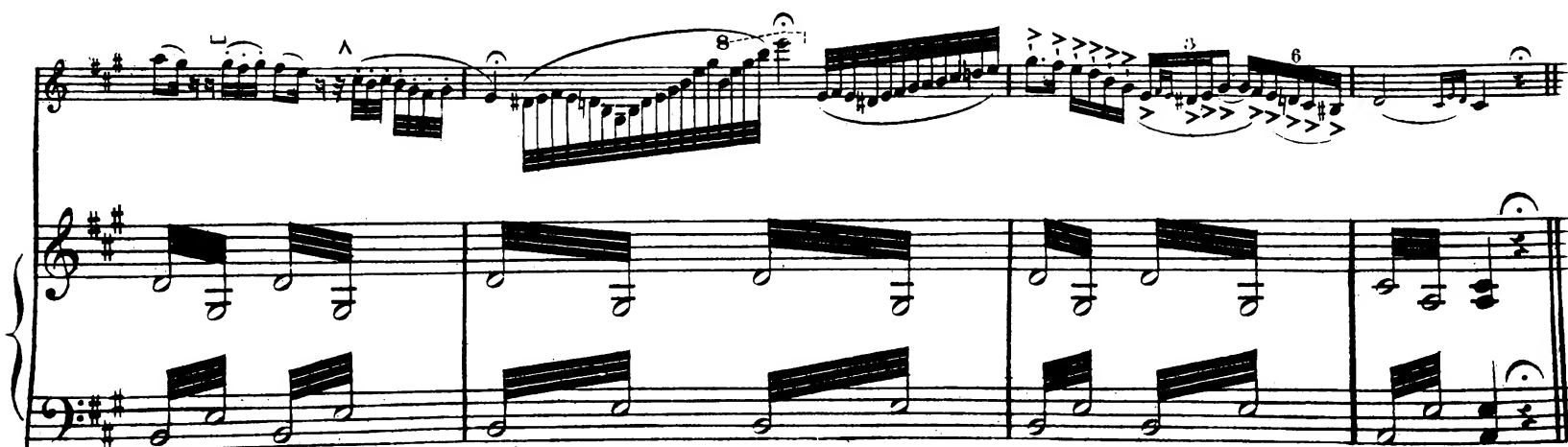
The first system of musical notation consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). It contains a series of chords and melodic fragments, some of which are beamed together.



The second system of musical notation consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It features a melodic line with a *Solo.* marking and a *pp Recit.* dynamic. The lower staff has a bass clef and a key signature of two sharps. It contains a melodic line with a *dim.* marking and a *ppp* dynamic. A *tremolo.* marking is also present above the lower staff.



The third system of musical notation consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It features a melodic line with a *fz* marking and a *p* dynamic. The lower staff has a bass clef and a key signature of two sharps. It contains a melodic line with a *p* dynamic.



The fourth system of musical notation consists of two staves. The upper staff has a treble clef and a key signature of two sharps. It features a melodic line with a *fz* marking and a *p* dynamic. The lower staff has a bass clef and a key signature of two sharps. It contains a melodic line with a *p* dynamic.

Tempo 1°

pp

ppp

ff *risoluto.* *con forza.* *risol.*

tremolo.

ff

ff

ff *risol.* *con forza.* *f* *cres.*

ff

ff

ff *pizz.* *p* *arco* *ff*

a tempo.

ff *ff* *ff* *fz* *p* *p* *ff*

8634.

pp fz fz fz fz fz sf ff

Allegretto.

pp sf p sf p sf p sf p sf p ff

ff sf sf sf sf sf sf

ff p

P il basso marcato.

ff ff dol.

ff pp

con delicatezza. rit.

rit.

a tempo.

pp *pp*

ff *p* *pp* *sf*

ff *p* *sf* *sf* *sf* *sf* *ff* *ff* *ff* *sf*

sf *cres.* *sf* *sf* *sf* *sf* *ff* *ff* *pp*

f

cres. *ff* *p* *p* *p*

marcato. *cres.* *ff* *p* *pp*

Detailed description: This musical score is for a piano and violin. The violin part (top staff) features a complex, fast-moving melody with many sixteenth and thirty-second notes, often beamed together. The piano part (bottom staff) provides harmonic support with chords and some melodic lines. The score is divided into four systems, each containing two staves. The first system begins with the tempo marking 'a tempo.' and dynamic markings 'pp' for both instruments. The second system includes dynamic markings 'ff', 'p', 'pp', and 'sf'. The third system has 'sf', 'cres.', 'sf', 'sf', 'sf', 'sf', 'ff', 'ff', 'ff', and 'pp'. The fourth system includes 'f', 'cres.', 'ff', 'p', 'p', 'p', 'marcato.', 'cres.', 'ff', 'p', and 'pp'. The key signature has one sharp (F#), and the time signature is 4/4.

First system of musical notation. The upper staff features a melodic line with triplets and slurs, marked *dol. con molto espress. sf* and *poco rit.*. The lower staff consists of a piano accompaniment with chords and moving lines, marked *rit.* at the end.

Second system of musical notation. The upper staff continues the melodic line with triplets, marked *a tempo.*, *pp*, *sf*, *pp*, and *sf*. The lower staff provides a piano accompaniment, marked *pp* at the beginning.

Third system of musical notation. The upper staff features a melodic line with triplets and slurs, marked *f*, *pp*, and *f*. The lower staff consists of a piano accompaniment, marked *cres.* in the middle.

Fourth system of musical notation. The upper staff features a melodic line with triplets and slurs, marked *cres.*, *ff*, and *ff*. The lower staff consists of a piano accompaniment, marked *cres*, *ff*, and *f*.

Tutti.
ff

sempre ff

Solo.
p

sempre ff
ff
p
p

poco rit.
poco rit.

Detailed description: This musical score page contains five systems of music. The first system features a piano introduction with a treble staff and a grand staff (treble and bass). The piano part is marked *ff* and *Tutti.*. The second system continues the piano part, marked *sempre ff*. The third system shows the piano part with *sempre ff* and the orchestra entering with a melody in the treble staff. The fourth system features a *Solo.* section for the orchestra, marked *p*, while the piano part continues with *sempre ff*, *ff*, and *p*. The fifth system concludes with a *poco rit.* section for both piano and orchestra.

dol.
Andante.
TEMA.
p
f

ritard. **a tempo.**
pp

ritard. **a tempo.** *mf*
mf

cres. *f* *pp*

cres. *f* *ritard.*
cres. *ritard*

VAR. I.

con grazia. *cres.*

f *risoluto.* *forza.* *sf* *sf* *sf* *cres.*

1^a *rit.* *p* *con graz.* *2^a* *p* *rit.* *a tempo.*

f *rit.* *rit.* *p*

cres. *f* *sf*

pp *ritard.* *pp* *con grazia.* *pp*

The musical score is written for piano and violin. The piano part is in 3/4 time, and the violin part is in 3/4 time. The score is divided into five systems. The first system shows the beginning of the variation with a piano introduction and a violin entry marked 'con grazia.' and 'cres.'. The second system features a more rhythmic and forceful section with 'f' and 'sf' dynamics. The third system includes a first ending marked '1^a' and a second ending marked '2^a', both with 'rit.' markings. The fourth system continues the rhythmic pattern with 'f' and 'sf' dynamics. The fifth system concludes the variation with a 'ritard.' and 'pp' dynamic, ending with a 'con grazia.' marking.

First system of the musical score. The upper staff features a melodic line with dynamic markings *cres.*, *f risol*, *f*, *sf*, *accel.*, and *sf*. The lower staff provides harmonic support with chords and a *cres.* marking.

Second system of the musical score. The upper staff includes first and second endings marked *1^a* and *2^a*, with dynamics *sf*, *rit.*, and *p grazia.*. The lower staff includes the instruction *colla parte.* and dynamics *ff* and *rit.*.

Third system of the musical score, featuring a continuous, dense texture in both the upper and lower staves, marked with *ff*.

Fourth system of the musical score, continuing the dense texture with complex rhythmic patterns in both staves.

Fifth system of the musical score, concluding the piece with a final cadence. The lower staff ends with a double bar line and a repeat sign. The number 6631 is printed below the system.

p semplice. *cres.* *f*

VAR. II. *p* *sf*

con forza. *pp* *cres.*

ppp tremolo. *f* *ff* *ff* *pp*

tremolo. *f* *ff* *ff* *riten.*

ppp *f* *ff*

tremolo. *ppp* *sempre tremolo.* *f* *cres*

The musical score is written for a single melodic line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into four systems. The first system shows a melodic line starting with a piano (*p*) dynamic and a piano accompaniment. The second system introduces a 'con forza' (*con forza.*) section with a piano (*pp*) dynamic. The third system features a 'tremolo' section with a piano (*f*) dynamic. The fourth system continues the 'tremolo' section with a piano (*ppp*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score page, numbered 13, features a piano accompaniment and a vocal line. The piano part is written in a grand staff (treble and bass clefs) and includes dynamic markings such as *forza.*, *f*, *trem.*, *ff*, and *riten.*. The vocal line is written in a single staff with a treble clef. The score is divided into four systems. The first system shows the piano part with a *forza.* marking and a *f* dynamic. The second system includes a *trem.* marking and a *f* dynamic. The third system features a *ff* dynamic and a *riten.* marking. The fourth system includes a *forza.* marking and a *f* dynamic. The piano part includes various musical notations, including chords, arpeggios, and tremolos. The vocal line includes various musical notations, including notes, rests, and slurs.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The first system features a treble staff with a whole note and a bass staff with a *ff* (fortissimo) dynamic marking. The bass staff contains a complex, rapid passage.
- System 2:** The second system continues the complex passage in the bass staff, with a treble staff featuring a melodic line. A dashed line with an '8' indicates a repeat or a specific measure.
- System 3:** The third system introduces a new section with a treble staff marked *p leggiero.* (piano, light) and a bass staff marked *p*. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. A *rit.* (ritardando) marking is present at the end of the system.
- System 4:** The fourth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A *a tempo.* marking is present at the beginning, and a *ff* marking is present in the middle. The system ends with a *pp* (pianissimo) marking.
- System 5:** The fifth system continues the piece with a treble staff featuring a melodic line and a bass staff with a rhythmic accompaniment. A *pp* marking is present at the beginning, and a *ff* marking is present in the middle. The system ends with a *p* (piano) marking.

molto espress

pp

Allegretto.

FINALE.

pp

cres

dim.

ff rall.

pp

cres.

f

a tempo.

ff

rall.

pp

rit.

a tempo.

fz

rit.

pp

cres.

rit.

f

a tempo.

rit.

a tempo.

cres.

rit.

mf

pp

rit.

risoluto.

ff

ritenuto.

f

6631.

leggiere.

a tempo. *Piu mosso.* 8

pp *rit.* *mf marcato.* *pp* *mf marcato.* *sf* *sf*

marcato. *marcato.* *sf* *sf*

pp

ff *p* *ff* *p* *ff* *p* *ff*

p *f* *f* *cres.* *ff*

p *f* *f* *cres.* *ff*

6651

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as eighth notes, sixteenth notes, and chords. Dynamics and articulations are indicated throughout the piece.

System 1: Treble staff has a melodic line with eighth notes. Bass staff has a steady eighth-note accompaniment.

System 2: Treble staff continues the melodic line. Bass staff continues the accompaniment. A *ff* (fortissimo) dynamic is marked in the final measure of the bass staff.

System 3: Treble staff features a melodic line with a *pp* (pianissimo) dynamic at the start and *fz* (forzando) markings. Bass staff has a melodic line with *mf marcato.* (mezzo-forte, marked) and *p* (piano) dynamics, and a *pp* dynamic at the start.

System 4: Treble staff has a melodic line with *forza.* (forzando) markings. Bass staff has a melodic line with *sf* (sforzando) and *p* dynamics.

System 5: Treble staff has a melodic line with *forza.* markings. Bass staff has a melodic line with *ppp* (pianississimo) and *sf* dynamics.

System 6: Treble staff has a melodic line with a *ff* dynamic at the end. Bass staff has a melodic line with a *pp* dynamic at the start.

This page of musical notation consists of five systems, each with a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#). The notation includes various dynamics and articulations:

- System 1:** Treble staff has accents and dynamics *p*, *ff*, *p*, *ff*, *p*, *ff*. Bass staff has *f* and *p*.
- System 2:** Treble staff has *p*, *cres.*, and *ff*. Bass staff has *p*, *cres.*, and *ff*.
- System 3:** Treble staff has a slur. Bass staff has a series of chords.
- System 4:** Treble staff has a slur. Bass staff has a series of chords.
- System 5:** Treble staff has *p*, *cres.*, and *ff*. Bass staff has *p*, *cres.*, and *f*.

The instruction **Piu presto.** is written above the first staff of the fifth system.

p *cres.*

ff *p* *cres.*

cres.

ff *Piu presto.*

ff *ff*

ff

1

Son harmonique, ♯ doigt appuyé,
 ♯ doigt effleurant la corde, ♯ (petite note) effet.

Andantino.

TUTTI.

1^{er} Violon.
2^e Violon.
Fl. et Clar.
1^{er} Violon.
Clar.
1^{er} Violon.
2^e Violon.
Alto.
Dim.
SOLO.
Recit.
pp
f
ou bien.
r. Corde.

This musical score page contains ten staves of music. The first staff begins with the tempo marking "Andantino." and the dynamic "TUTTI." It features parts for 1st Violin, 2nd Violin, Flute and Clarinet, and 1st Violin. The second staff continues the instrumental parts. The third staff introduces the Clarinet and 1st Violin. The fourth staff shows the 1st Violin, 2nd Violin, and Alto parts, ending with a "Dim." (diminuendo) instruction. The fifth staff marks the beginning of a "SOLO. Recit." section for the voice, starting at a very soft "pp" dynamic. This section includes piano accompaniment with arpeggiated figures and triplet patterns. The sixth staff continues the solo recitative with lyrics "ou bien." and includes forte "f" dynamics. The seventh staff shows further piano accompaniment with triplets. The eighth staff continues the vocal line. The ninth staff features more piano accompaniment with triplets and the instruction "r. Corde." (right hand of the harp). The final staff concludes the piece.

VIOLON PRINCIPAL.

Tempo I^o

pp

Rec. *ff* *risoluto.* *con fuoco.* *4^e Corde* *risoluto.* *4^e Corde*

ff *risoluto.* *con fuoco.* *4^e Corde*

f *cresc.* *ff* *a tempo.* *main gauche Pizz.* *p*

main droite *Arco.* *ou bien arco.* *ff* *pp* *ou bien.* *fz* *fz* *fz* *fz* *fz* *fz*

fz *ff* *ff* *fz* *fz* *fz* *fz* *fz*

fz *fz* *ff* *ff* *dolce.* *a tempo.* *con delicatezza.* *poco rit.*

a tempo. *ritard.*

ff *p* *2^e Corde.*

4

mf *sf* *f* *sf*

sf *sf* *ff* *ff* *sf* *cresc.*

ff *p* *p* *p* *dol.* *con molto espres.*

sf *sf* *poco rit.*

a tempo. *pp* *sf* *espres.* *sf* *pp* *cresc.* *sf*

f *pp* *f*

cresc. *ff*

TUTTI. *ff*

ff *p*

VIOLON PRINCIPAL.

SOLO.

p *poco ritard.* *dimin.* *rall. ou bien* *poco a poco*

Andante. Cantabile.

TEMA.

dol. *cres.*

risoluto ma Cantando. *a Tempo.*

sf *ritard.*

a Tempo.

ritard.

a Tempo.

poco rall. *pp* *cres.*

f *ritard.*

Moderato e molto Cantabile.

VAR. 1.

con grazia.

cresc. *f* *risoluto.* *forza.* *sf* *sf*

sf *f* *ritard.* *p con grazia.* *f* *p ritard.*
a Tempo. *p* *cres.*
f *sf* *on bien.*
pp *ritard poco a poco.*
a Tempo. *pp con grazia.* *cres*
f risoluto. *f* *sf accel.* *sf* *1^{ma}*
f *p con grazia.* *forza.* *ou bien.* *ff* **TUTTI**
ritard. *1^{ma}* *2^{da}*

VIOLON PRINCIPAL.

Sostenuto.

VAR. 2.

p semplice. *cres.* *f*

con forza. *pp* *cres.*

f *ff* *sans Vitesse.* *poco rall.*

a Tempo. *pp* *f* *ff*

forza *f*

ou bien. *poco rall.*

a Tempo. *ff*

forza.

TUTTI. *ff*

The score for Variation 2 is written for Violon Principal in 2/4 time. It begins with a 'Sostenuto' tempo marking. The first system includes a 'VAR. 2.' label and starts with a 'p semplice.' dynamic, followed by a crescendo ('cres.') leading to a forte ('f') section. The second system begins with 'con forza.' and a piano-piano ('pp') dynamic, followed by another crescendo. The third system features a fortissimo ('ff') section, a 'sans Vitesse.' instruction, and a 'poco rall.' marking. The fourth system is marked 'a Tempo.' and includes piano-piano ('pp'), forte ('f'), and fortissimo ('ff') dynamics. The fifth system starts with 'forza' and 'f', followed by a section marked 'ou bien.' and 'poco rall.'. The sixth system is again 'a Tempo.' and begins with fortissimo ('ff'). The seventh system includes a 'forza.' marking. The final system is marked 'TUTTI.' and begins with fortissimo ('ff'). The score is filled with intricate fingerings, slurs, and various musical ornaments.

VIOLON PRINCIPAL.

A SOLO.
p leggiero.

ritard

a Tempo.

sf

ff *p*

tr

FINALE. *Allegretto.*
pp molto espress. *cres.*

a Tempo.
ff dim. > pp *cres.* *f* *ritard.*

a Tempo.
pp *cres.*

a Tempo. *ritard.* *f* *ritard.* *f risoluto.*

ou bien ff *ritenuto. ou bien.* *ritard.*

This page of a musical score for Violon Principal (Violin I) contains ten staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into systems, with some staves containing multiple measures of music. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The tempo is marked *Allegro*. The score includes several technical markings such as *forza.*, *dolce.*, and *cresc.*. The notation is in French, with some words like *ou bien.* and *ou bien.* appearing. The score is written for a single violin, with the first staff being the main melody and the subsequent staves providing accompaniment. The notation is in French, with some words like *ou bien.* and *ou bien.* appearing. The score is written for a single violin, with the first staff being the main melody and the subsequent staves providing accompaniment.

Ma
8a
pp *fz* ou bien. 1
4
1 *fz*
1 2 2 4 0
forza. forza.
dolce. cresc.
8a 1 3 0 5 1 1 1 3 1 1 1 1
ff > *p* *ff* > *p*
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
ff > *p* *ff* > *p*
8a
cresc. *ff*
8a
8a

VIOLON PRINCIPAL.

plus facile

The musical score for the Violon Principal consists of four systems of staves. The first system begins with the instruction "plus facile" and contains two staves of music. The second system starts with a treble clef staff and a bass staff, with the tempo marking "Più presto." above the treble staff. It includes dynamic markings *p* and *cresc.*. The third system continues with two staves, featuring a fortissimo *ff* marking and a *cresc.* marking. The fourth system also has two staves, with a fortissimo *ff* marking and a *cresc.* marking. The final system is a single staff with a fortissimo *ff* marking and a *cresc.* marking, ending with a double bar line. The score is written in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as notes, rests, beams, and slurs.

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— 8 petites Pièces mignonnes. Op. 149 4 75
En 2 Cahiers, chaque 2 75

No. 1. Valse 1 25
2. Petit Fragment de Sonate 1 25
3. Petit Air de Ballet 1 25
4. Mélodie élégante 1 25
5. Petite Etude chantante 1 25
6. Petit Boléro 1 25
7. Berceuse 1 25
8. Petite Gavotte 1 25

— Bouquet des Champs, 3 petites Pièces, Op. 177.

No. 1. L'Eglantine Polka 1 75
2. La Violette, Valse 1 75
3. La Marguerite, Polka 1 75

DANCLA, LÉOP. Bluettes, 16 petites Pièces faciles et caractéristiques, Op. 48.

En 4 Cahiers, chaque 2 75

— 3 petites Pièces caractéristiques, Op. 55 2 75

D'EGVILLE, L. H. Romance, Op. 23 1 50

ELLICOTT, R. A Sketch (Esquisse) 1 50

FAUCHEUX, A. Romance sans paroles, Op. 20 1 50

— 2^{me} Romance sans paroles, Op. 26 1 50

— Une Fête au Collège, Andante et Valse, Op. 28 2 25

— Petite Mosaïque sur Freischütz, Op. 32 2 —

— 2^{me} petite Mosaïque sur Freischütz 2 25

— Romance sans paroles, Op. 34, (en Sol) 1 75

— 4 petites Pièces très faciles 3 75

No. 1. Polka 1 50
2. Redowa 1 25
3. Valse 1 75
4. Galop 1 50

— Si j'étais Roi, Petite Mosaïque 1 75

GOLTERMANN, G. 6 Tonbilder, Op. 99.

En 2 Cahiers, chaque 1 75

— 6 Tonbilder, Op. 101. En 2 Cahiers, chaque 2 —

— Ernst und Scherz, 6 leichte Tonstücke, Op. 104.

En 2 Cahiers, chaque 2 —

— 10 Morceaux caractérist., arr. par *A. Pollitzer*:

Cahier I M. 3 50, Cahier II 4 50

(Les 10 Nos. séparément M. 1.50 chaque).

HÄNDEL-ALBUM. 18 Transcriptions très faciles par *A. Moffat* — —

HÄNDEL, G. F. 6 Transcriptions faciles par

G. Haddock 3 75

No. 1. March from „Scipio“ 1 —

2. Aria in F 1 —

3. March from „Judas Maccabaeus“ 75

4. Aria in A 1 —

5. Pastoral Symphony from „The Messiah“ 75

6. Love in her eyes from „Acis and Galathea“ 1 —

KOWALSKI, H. Il était une fois, Conte, Op. 64 (*Barrès*) 1 25

MAHLIG, R. Morceaux choisis.

No. 1. Allegretto moderato 1 50

2. Tempo di Valse, Moderato 2 —

3. Marcia 2 —

4. Allegro moderato brillante 2 50

5. Scherzando 1 75

6. Andante con molto espressione 2 —

MERKEL, G. Stimmungs-Bilder: 6 Morceaux lyriques, Op. 72 (*Böckmann*) 3 25

OLIPHANT, L. B. Gavotte 1 50

RAVINA, H. Andantino, Op. 84 (*Weber*) 1 50

— Historiette, Op. 71 (*Ritter*) 1 50

RITTER, E. W. 6 Pièces mignonnes:

Cah. I Prélude, Canzonetta, Lied 3 —

„II Menuet, Gavotte, Marche 3 25

— 6 petites Fantaisies (Mélodies populaires).
En 3 Cahiers, chaque 2 50

— Volkslieder-Album. 60 Chansons populaires.
En 6 Cahiers, chaque 2 —

SCHMIDT, O. Gavotte Pastorale, Op. 33 (*Ritter*) 1 75

SCHNEIDER, F. L. Solitude, Réverie 1 50

SCHUMANN, R. 4 Lieder, de l'Op. 79, arr. par *E. Kreis* 2 25

SPIES, E. 6 Pièces très faciles pour l'Enseignement élémentaire, Op. 45 2 75

No. 1. Marche de la Caravane 1 25

2. Romance 1 25

3. Capriccio 1 25

4. Berceuse 1 25

5. Minnetto 1 25

6. Sérénade 1 25

— 6 Pièces très faciles, Op. 59.

En 2 Cahiers, chaque 2 50

— 24 petits Morceaux instructifs dans tous les tons, Op. 64, 1^{ère} Série, Nos. 1 à 8 net 3 —

TOURNEUR, J. B. Deux Morceaux:

No. 1. Les Chants du Soir 1 50

2. La Séparation 2 —

TREW, S. Barcarolle 1 50

— Allegretto grazioso 1 75

— 2 Morceaux faciles:

No. 1. Sérénade 2 —

2. Berceuse 1 75

— Chanson Vénitienne 1 75

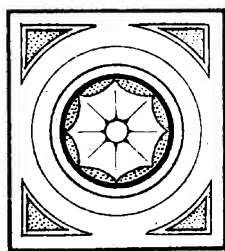
— Saltarello 1 75

WEBER, F. 6 Pièces faciles et récréatives, Op. 16.

En 2 Cahiers, chaque 2 50

— 6 Duos faciles et récréatifs, Op. 17.

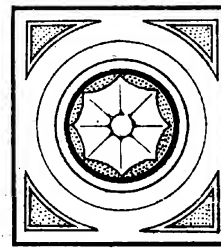
En 2 Cahiers, chaque 2 75



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OEUVRES

pour

Violon avec accomp. de Piano

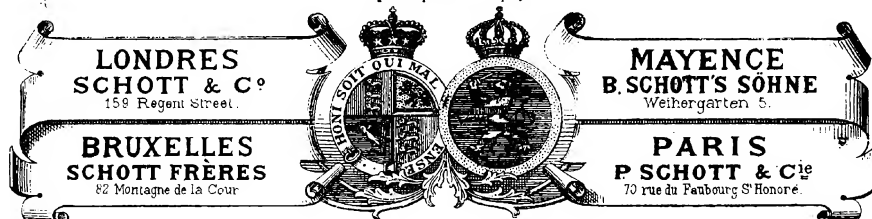
par

J. B. SINGELÉE

Op. 10.	Concerto	4 25
	(Avec accomp. d'Orchestre M. 8.50.)	
" 13.	Le Pirate, Fantaisie	2 75
" 14.	Lucie de Lammermoor, Fantaisie	2 75
" 16.	La Part du Diable, Fantaisie	3 25
" 18.	La Sirène, Fantaisie	2 75
" 19.	L'Enchanteresse, Fantaisie	2 75
" 21.	Les Mousquetaires de la Reine, Fantaisie	3 25
" 24.	Le Pré aux Clercs, Fantaisie	2 75
" 25.	Le Val d'Andorre, Fantaisie	2 75
" 27.	La Favorite, Fantaisie	3 50
" 28.	Jerusalem (I Lombardi), Fantaisie	3 50
" 29.	Le Prophète, Fantaisie	3 50
" 30.	La Fille du Régiment, Fantaisie	3 50
" 31.	Les Huguenots, Fantaisie	4 25
" 39.	La Somnambule, Fantaisie	2 75
" 40.	Les Puritains, Fantaisie	2 75
" 56.	Fantaisie pastorale	2 75
" 67.	Martha, Fantaisie	3 25
" 68.	Stradella, Fantaisie	3 25
" 69.	Le Barbier de Seville, Fantaisie	3 25
" 71.	La Muette de Portici, Fantaisie	3 25

Op. 72.	Le Pardon de Ploërmel, Fantaisie	4 25
94.	Il Trovatore, Fantaisie	2 75
" 95.	Othello, Fantaisie	2 75
" 96.	L'Elisir d'amore, Fantaisie	2 75
" 97.	Robin des Bois (Der Freischütz), Fantaisie	3 25
" 98.	Fantaisie élégante	2 75
" 112.	Roméo et Juliette, Fantaisie	3 25
" 113.	Ernani, Fantaisie	3 25
" 117.	Guillaume Tell, Fantaisie	3 50
" 118.	Rigoletto, Fantaisie	2 75
" 123.	Lohengrin, Fantaisie	3 25
" 127.	Aïda, Fantaisie	3 25
" 129.	Le Cheval de Bronze, Fantaisie	4 25
" 130.	La Reine d'un Jour, Fantaisie	3 50
" 131.	Tannhäuser, Fantaisie	4 25
" 133.	Le Domino noir, Fantaisie	3 25
" 134.	Stabat mater de Rossini, Fantaisie	2 75
" 135.	La Dame blanche, Fantaisie	3 50
" 137.	Les Maîtres Chanteurs de Nuremberg, Fantaisie	2 75
" 138.	La Juive, Fantaisie	3 25

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Nouvelles Compositions et Transcriptions

POUR VIOLON AVEC ACCOMP. DE PIANO

2^{me} DÉGRÉ Morceaux faciles

(1^{re} à 3^{me} Positions.)

GOLTERMANN, G. 10 Morceaux caractéristiques (*Polkitzer*).

- No. 5. Religioso 1 50
- 6. Chanson sans paroles 1 75
- 7. Idylle 1 50
- 8. Légende 1 50
- 9. Nocturne 1 75
- 10. Alla Polacca 2 —

— Morceaux favoris, Op. 102 (*C. Weber*):

- No. 1. Nocturne 1 75
- 2. Etude 1 75
- 3. Berceuse 1 75
- 4. Gavotte 1 75

GOTTSCALK, L. M. Le Bananier, Danse Nègre, Op. 5 (*Ritter*) 2 —

— Berceuse, Op. 47 (*Ritter*) 2 —

GOUNOD, CH. Ave Maria (Méditation) en Sol, facilitée par *E. W. Ritter* 1 50

HARTOG, H. Bonheur, Sérénade-Gavotte 1 50

— Un petit Rien 1 50

HOLLAENDER, G. Notturmo, Op. 13 1 75

KETTERER, E. Gaëtana, Mazurka, Op. 101 (*Ritter*) 2 —

— La Norvégienne, Caprice, Op. 104 (*Ritter*) 2 —

— Valse des Fleurs, Op. 116 2 50

KINKEL, G. Confidences, Valse (*Ritter*) 1 75

KOVEN, R. DE. Nocturne 1 75

KOWALSKI, H. Trianon, Bourrée, Op. 16, No. 6 (*Ritter*) 1 50

— La Malmaison, Gavotte, Op. 16, No. 12 (*Ritter*) 1 75

KRUG, D. La Rose, Romance, Op. 328 (*Ritter*) 1 75

LABITZKY, J. L'Adieu, Romance sans paroles, Op. 286 (*Ritter*) 2 —

LACHNER, J. Marche célèbre de la 1^{re} Suite, Op. 113 (*Diets*) 2 25

LAHEE, H. Suite 5 75

No. 1. Romance 1 75

2. Menuet 1 50

3. Mélodie 1 50

4. Danse à l'Espagnole 1 50

5. Prière pendant l'orage 2 —

6. Gavotte 1 50

LEBIERRE, O. Fidélia, Danse Espagnole, Op. 33 (*Ritter*) 2 —

LEE, S. 7 Pièces mignones, Op. 31 (*Krall*). En 2 Cahiers, chaque 3 25

— Berceuse, Op. 71 (*Ritter*) 1 50

LÉONARD, H. 12 petites Pièces intimes, Op. 57:

No. 1. La Captive 1 25

2. Gigue 1 25

3. Mélancolie 1 50

12. Mouvement perpétuel 1 75

LEYBACH, J. 5^{me} Nocturne, Op. 52 (*Ritter*) 2 —

MALLET, L. B. 2 Romances sans paroles. Nos. 1 et 2 chaque 1 50

— Gavotte en Re 1 75

— Panoma Valse 2 —

MERKEL, G. Noël, Pastorale, Op. 56 (*C. Weber*) 1 75

— Romance, Beaux jours passés, Op. 66 (*Ritter*) 2 —

— Idylle, Repos du Soir, Op. 50, No. 2 (*Ritter*) 2 —

MORSCH, G. Cavatina 1 75

— Barcarolle 1 75

OBERTHÜR, C. Berceuse, Op. 297 1 75

d'ORSO, F. Habanera, Op. 33 (*Ritter*) 2 —

PAPINI, G. Souvenir de Didlington, Op. 63, No. 1, Nuit étoilée,

Romance en Sol 1 50

— 6 Morceaux de Salon, Op. 66.

No. 1. Solitude, Mélodie 2 —

2. Mauresque 2 —

3. Le Retour, Episode 2 —

4. Les Adieux, Romance 2 —

5. Picciola, Ballade 2 —

6. Ronde champêtre 2 —

— 2 Morceaux mélodiques, Op. 103, No. 1, Ballade Italienne 1 50

— No. 2. Matinée de Printemps, Romance 1 50

PRAAG, M. VAN. Elégie 1 75

RAVINA, H. Petit Boléro, Op. 62 (*Ritter*) 2 —

— Adoremus, Mélodie religieuse, Op. 72 (*Ritter*) 1 75

RITTER, E. W. 6 Transcriptions:

No. 1. „Von meinem Bergli“, Tyrolienne 1 75

2. „Im Rosenduft“, Mélodie suédoise 1 75

3. „Long, long ago“, Mélodie irlandaise 1 75

4. „Robin Adair“, Ballade écossaise 1 75

5. „Le Sarafan rouge“, Mélodie russe 1 75

6. „Santa Lucia“, Mélodie napolitaine 1 75

ROBAUDI, V. Alla stella confidente, Romance (*C. Weber*) 2 —

ROUBIER, H. Suavita, Mazurka (*Ritter*) 2 —

SALAMAN, C. Cloëlia, Romance sans paroles, Op. 20 (*Ritter*) 1 75

SCHAD, J. Le Soupir, Mélodie, Op. 19 (*Ritter*) 1 75

SCHNITZLER, J. Barcarolle 1 75

SCHULHOFF, J. 2^{me} Styrienne originale, Op. 18 (*Ritter*) 2 25

— Chant de la Berceuse, Op. 43 (*Ritter*) 1 50

— Confidence, Impromptu, Op. 8, No. 1 (*Ritter*) 1 50

SCHUMANN, R. Abendlied (Chant du Soir), (*E. Kross*) 1 50

SPIES, E. Ballade, Op. 41 1 50

— Sonatine, Op. 44 3 75

— Scherzo, Op. 57 2 25

SWEPSTONE, E. Cavatine 1 75

TREW, CH. A. Romance 1 50

TSCHAIKOWSKY, P. Chant sans paroles, Op. 2 (*Ritter*) 1 50

WAGNER, R. Träume, Transcription 1 50

— La Valkyrie, Chant d'Amour (*Barrès*) 1 75

YOUNG, H. Impromptu, Rondino 1 75

YRADIER, S. La Paloma, Sérénade Espagnole (*Langey*) 1 75

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